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J. G. BOHNER, *Das Beiwort des Menschen und der Individualismus in Wolframs Parzival*. Diss. Heidelberg 1909, 80 pp.

The author has made a study of the 'attributive' adjectives, modifying the various characters in *Parzival*, for the purpose of determining to what extent Wolfram had, by their use, revealed his individuality and attempted to individualize the different personages of his great romance.

The importance of the adjective in the works of Wolfram von Eschenbach, as a means of stylistic expression, is illustrated by comparing the total number of attributive adjectives in Eilhard's *Tristan* and in the first 1000 lines of the *Eneide*, the epics of Hartmann von Aue, and Wigalois with those in the first 1000 verses of *Parzival*. *Parzival* shows then relatively more such modifiers than any previous epic of chivalry. No attempt was made to explain the phenomenon; nor account taken, to our regret, of the constituent elements of the particular passages under consideration. Comparing *Parzival* in like manner with Gottfried's *Tristan*, Konrad's *Parthonopier*, and Wirnt's *Wigalois* (here the last 1000 verses, after Wolfram's influence), the author concludes that a new epoch in the copious use of attributive adjectives had begun with *Parzival*. And thru a like comparison with *König Rother* and the *Nibelungenlied*, it appears that Wolfram's use was, in this particular too, more like that of the national epics.

Figures show again that Wolfram's adjectives, compared with Gottfried's, are quite uniformly and evenly distributed. The introduction and single scenes of *Tristan*, for instance, have relatively many more adjectives than the corresponding parts in *Parzival*. According to a bare count the various books of *Parzival*, however, differ as to the number of adjectives in each. In books I-VI and XV is found the most abundant use of epithets; in books VII-XIV and XVI, the most meager. We find this fact very interesting. The author should, however, have taken into account the various elements that make up the various books, before trying to prove thereby that a pause had set in between books VI and VII and between books XIV and XV, and that Wolfram's work is not on such a high plane of excellence in the Gawain episodes as elsewhere. That may be true, but we must consider that book I owes its abundance of adjectives, in large measure, to the fact that it contains the introduction, which receives relatively more adjectives in any epic poem; that the description of Pelrapeire and the two opposing armies, the introduction of Condwiramur, Kingrune, Klamide, and King Arthur's court, and the relation of *Parzival* to Condwiramur in book IV invite the use of adjectives; and,

furthermore, that many of the adjectives in book V are due to the description of Schastel Marveille, to the beloved Sigune and Jeschute, and to King Arthur's court. Much the same could be said of book VI. These books contain, moreover, but few speeches. The poet himself, and not the characters, develops the story. That is not the case, for instance, in book XI. Here, almost 40% of the book is made up of speeches; whereas book V contains not even 30% of the same. To this difference in composition is due also, to a large extent, the small number of adjectives in Hartmann's Iwein compared with Erec, Gregorius, and Armer Heinrich. And to this same fact we would attribute, too, the comparatively small number of adjectives in book IX of Parzival. We should recall, furthermore, that a developot knight like Gawan does not receive the same number of adjectives as a young aspiring hero, depicted from his boyhood to manhood; for Gahmuret whose exploits make up so much of books I and II, receives relatively about the same number of adjectives as Gawan. That is doubtless largely due to tradition. Nor can we speak with any certainty concerning changes and relapses in poetic composition, until we know more of the indebtedness of the particular poet to his sources. The difference in regard to the use of adjectives between Iwein and Armer Heinrich, for instance, is undoubtedly largely due also to the difference in sources.

So much for the introduction. The rest of the dissertation is divided into two parts: the first considers the manner in which Wolfram brought his own individuality into play; the second, whether the various characters in Parzival are individualized by attributive adjectives.

The first part merely popularizes, to a large measure, the conclusions of E. Steinmeyer in "Über einige Epitheta der mhd. Poesie" (Erlangen, Prorektoratsrede 1889) and of the present writer in "Die Adjectiva bei Wolfram von Eschenbach stilistisch betrachtet" (Leipzig Diss. Halle 1906). It is shown that Wolfram's personality comes into the foreground in the choice of adjectives, made by him to give new expression to certain ideas that were characteristic of the epic of the day. To mark qualities of 'excellence and worth', for instance, designated in the past by 'guot', Wolfram was the first to use, to any marked degree, the adjective 'wert'. The idea 'guot' was nothing new; but the use of the unusual 'wert' to express the same, was doubtless a conscious step on the part of Wolfram. The same kind of conscious innovation was, to a large extent too, the use of 'clâr' for the familiar attribute 'schön'. We can hardly grant, however, that Wolfram's influence in the use of words like 'süeze' was very marked, for the attribute 'süeze' was too common in all the epics of chivalry. Wolfram differs from his contemporaries again in the use of 'kiusche' and 'kluoc', but not in

regard to the quality designated thereby. Compared with Tristan and Iwein, he emphasized 'courage' and 'manliness'. But here again we do not know what was due to the sources. We should like to know, moreover, whether the age of the different heroes made any difference in the designation of attributes, before we are ready to accept in all particulars the results even of Jaenicke's paper "de dicendi usu Wolframii." If the "unhöfisch" 'küene', 'balt', and 'ellens rîche' were gradually dropt, what was used in their stead? The quality, designated by them, seems rather to have been displaced by attributes like 'wert', 'guot', 'stolz', 'manlîch', 'höfisch', and the like.

In part two we learn how far any particular character is individualized. The majority of the adjectives in *Parzival* originate in general from differences of age and sex: youth brings with it 'clâr' and 'süeze'; old age, 'grâ' and 'wîse' in the case of man and woman respectively; middle age, above all 'wert', but also to some extent 'stolz', 'küene', and 'ellens rîche'. Rank, nationality, character, and intellect are not used for individualization except from a humorous standpoint, or when the various personages of the poem use adjectives in characterizing each other. In fact, Wolfram shows but little direct individualization, failing to note the individual in each character with sufficient vividness.

In an appendix the author gives, in various divisions, a list of the persons with the attributive adjectives under discussion.

The reading of the proof was done in a very hasty and negligent manner. The misprints are too numerous to enumerate.

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FOLKESANGEN PAA FÆRØERNE. Af Hjalmar Thuren. København. A. F. Høsts Forlag. 1908. 337pp. (*Folklore Fellows' Publications, Northern Series*, No. 2).

In 1901 the author published a booklet, "*Dans og Kvad-digtning paa Færøerne*," containing a score of Faroe ballad tunes which he had collected in Copenhagen from natives of those islands. The present volume however is based upon material which he gathered at first hand during a visit to the Faroes in 1902 and presents the results of his study of Faroe ballads and songs from the musical standpoint.

Only a few Faroe tunes had been printed previously by others. It is time that a careful collection of tunes was made, since, as Thuren assures us, the old native ballads are dying out, except in the remoter districts, from lack of appreciation by the younger generation. New melodies are making their way